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BELLINI.

BY ARTHUR POUGIN.

Translated from the French by MARGARET OECILIA CLEVELAND.

II.

In the course of the second half of the eighteenth century, a young artist, born in the Abruzzi, and hardly out of school, came to establish himself in the city of Catena, situated at the foot of Etna, that scourge of Sicily, and married almost immediately. Although in the future his name was to become celebrated, it was not from him that the renown should proceed, notwithstanding he had been finely educated at the Royal College of Music at Naples, then under the directorship of the great Piccini, the worthy rival of Gluck, the author of "Roland of Atys," and of a hundred other *chefs d'oeuvre*. Vincenzo Bellini—thus was he styled—had from this marriage several sons, one of whom, Rosario, also devoted himself to music, but without great success. Still young, he thought, in his turn, to marry, and espoused a young girl, intelligent and lettered, named Agata Ferlito, by whom he had seven children—four sons and three daughters. It is the eldest of these children who occupies our attention—the one to whom, according to an ancient custom, they gave the name of his grandfather, Vincenzo, and who was born at Catena the 1st of November, 1801.

There are families in which the children seem in a degree born to a certain profession or art. The Vernets were all born painters; the Bachs, for several generations, have furnished organists and composers; the Couperin family remain celebrated among the annals of the piano; in like manner the Bellinis seemed predestined, and music was, with them, cultivated from father to son, so much so that, of the four male children of Rosario, one alone, foreign to the general taste of his family, became an accountant, whilst the other three embraced with joy the career of their fathers before them. To be just, we must acknowledge that one only possessed exceptional talent in this direction, and that but for him the name of Bellini would have been lost in an honest obscurity. That person was the young Vincenzo. Some biographers have affirmed that the father of this child discouraged his precocious inclination for music; that it was only owing to the lessons and secret counsels of his grandfather that he acquired his first knowledge of that charming art; that it was relatively later that he obtained permission to give himself, without reserve and without constraint, to the studies of his choice. The lawyer Ciconetti, who has founded the basis of his interesting work upon Bellini from the recitals of the surviving members of the family, affirms that this is entirely false, and that, far from opposing the desires of his son, the father encouraged them.

Without taking word for word the assertions of this biographer—sometimes a little too credulous—without admitting, as he does, too benevolently, that the little Vincenzo, scarcely a year old, beat the time to any air he heard sung; that at eighteen months, his grandfather accompanying him on the piano, he hummed correctly an air of Fioraventi; that at three years old, and whilst his grandfather directed the execution of a mass in the church of the Capuchins, he approached the desk, and taking possession surreptitiously of the baton commenced leading the orchestra with a surety and aplomb extraordinary,—it neverthe-

less appears certain that the child showed, from his earliest years, an irresistible tendency and exceptional disposition for music.

His talent was such, that receiving lessons from his father and grandfather, at five years he already possessed a certain facility over the piano, and at the close of the following year, gave, as composer, proofs of a remarkable and precocious fecundity. At the age of five, after having explained to him the text *Gallus cantavit* of the Evangelist, he set it to music in honor of his Italian master, the chanoine Innocenzo Fulci; and at seven wrote two *Tantum ergo*, one of which was executed in the church of *St. Michel majeur*, some Sicilian Romanza's and canzone, two Masses with Vespers, three *Salve Regina* and several cantatas. During this time he applied himself to the study of the Latin language and followed the course of studies at the University.

His character developed as well as his intellect, and that affectionate good nature, which was one of the principal traits of his tender and melancholy nature, was manifested every moment. Even then those frequent transitions from inordinate joy to deep melancholy were remarked. The more he advanced in age, the more frequent became these outbreaks of unreasonable sadness, induced from a nervous sensibility pushed to extremes, and of which his works bear the ineffaceable stamp.

Meanwhile the child had become a youth, and his father was anxious that those brilliant faculties which he had heretofore displayed, should not perish from any want of expansion. Conscious that he was incapable of directing him in his higher studies, he realized that his son required the instruction of an artist more experienced than himself. Consequently he addressed a petition to the Duke of Sammartino, Intendent of the city of Catena, for the purpose of obtaining from the communal fund, a pension which would enable Vincenzo to pursue his studies at the Conservatoire of Naples. The Intendent presented the petition to Prince Pardo, patrician, and the *Decurie*, on the recommendation of the latter, decreed, the 5th of May, 1819, an annual allowance in favor of young Bellini.

His joy was great upon receiving this intelligence, although tempered by the sadness he felt in being separated from his family, for whom he always felt a lively and profound affection. It was necessary, nevertheless, to yield to this necessity, and half smiling, half weeping, father, mother, sisters and brothers, not forgetting the old grand alder, gave him an affectionate adieu, and conducted him to the road to Naples, from whence he was to return in six years, already marked on the forehead by Glory, and encouraged by a first success.

[To be continued.]

LIVES OF THE EARLY PAINTERS.

BY MRS. JAMESON.

LORENZO GHIERTI.

THE GATES OF SAN GIOVANNI.

We are now to enter on a view of the progress of painting in the fifteenth century—a period perhaps the most remarkable in the whole history of mankind; distinguished by the most extraordinary mental activity, by rapid improvement in the arts of life, by the first steady advance in philosophical inquiry, by the restoration of classical learnings, and by two great events, of which the

result lie almost beyond the reach of calculation—the invention of the art of printing, and the discovery of America.

The progressive impulse which characterized this memorable period was felt not less in the fine arts. In painting, the adoption of oils in the mixing of colors, instead of the aqueous and glutinous vehicles formerly used for the purpose, led to some most important results. But long before the general adoption of this and other improvements in the *materials* employed, there had been a strong impulse given to the mental development of art, of which we have to say a few words before we come to treat further of the history and efforts of individual minds.

During the fourteenth century, we find all Italy filled with the scholars and imitators of Giotto. But in the fifteenth there was a manifest striving after originality of style; a branching off into particular schools, distinguished by the predominance of some particular characteristic in the mode of treatment: as expression, form, color, the tendency to the merely imitative, or the aspiration towards the spiritual and ideal. At this time we begin to hear of the Neapolitan, Umbrian, Bolognese, Venetian, and Paduan schools, as distinctly characterized; but from 1400 to 1450 we still find the Tuscan schools in advance of all the rest in power, invention, fertility, and in the application of knowledge and mechanical means to a given end; and, as in the thirteenth century we traced the new influence given to modern art by Giotto back to the sculptor Nicola Pisano, so in the fifteenth century we find the influence of another sculptor, Lorenzo Ghiberti, producing an effect on his contemporaries, more especially his fellow-citizens, which, by developing and perfecting the principles of imitation on which Giotto had worked, stamped that peculiar character on Florentine art which distinguished it all through the century of which we have now to speak, and the beginning of the next.

For these reasons, the story of Ghiberti, and the casting of the famous gates of San Giovanni, may be considered as an epoch in the history of painting. We shall find, as we proceed, almost every great name, and every important advance in art, connected with it directly or indirectly; while the competition which is about to take place among our own artists, with a view to the decoration of the houses of Parliament, lends, at the present moment, a particular interest and application to this beautiful anecdote.

Florence, at the period of which we speak, was at the head of all the states of Italy, and at the height of its prosperity. The government was essentially democratic in spirit and form; every class and interest in the state—the aristocracy, the military, merchants, tradesmen, and mechanics—had each a due share of power, and served to balance each other. The family of the Medici, who a century later seized on the sovereignty, were at this time only among the most distinguished citizens, and members of a great mercantile house, at the head of which was Giovanni, the father of Cosmo de' Medici. The trades were divided into guilds or companies, called *Arti*, which were represented in the government by twenty-four *CONSOLI*, or consuls. It was these consuls of the guild of merchants who, in the year 1401, undertook to erect a second gate or door of bronze to the Baptistery of St. John, which should form a pendant to the first, executed in the preceding century (1330), by Andrea Pisano, from the designs of Giotto, and representing in rich

sculpture the various events of the life of St. John the Baptist.* To equal or surpass this beautiful gate, which had been for half a century the admiration of all Italy, was the object proposed, and no expense was to be spared in its attainment.

The *Signoria*, or members of the chief government, acting in conjunction with the *Consoli*, made known their munificent resolve through all Italy, and, in consequence, not only the best artists of Florence, but many from other cities, particularly Siena and Bologna, assembled on this occasion. From among a great number, seven were selected by the *Consoli* as worthy to compete for the work, upon terms not merely just, but munificent. Each competitor received, besides his expenses, a fair indemnity for his labor for one year. The subject proposed was the Sacrifice of Isaac, and at the end of the year each artist was required to give in a design, executed in bronze, of the same size as one of the compartments of the old gate, that is, about two feet square.

There were thirty-four judges, principally artists, some natives of Florence, others strangers. Each was obliged to give his vote in public, and to state at the same time the reasons by which his vote was justified. The names of the seven competitors, as given by Vasari, were Jacopo della Quercia, of Siena; Nicolo d'Arezzo, his pupil; Simon da Colle, celebrated already for his fine workmanship in bronze, from which he was surnamed Simon dei Bronzi; Francesco di Valdambrina; Filippo Brunelleschi; Donato, better known as Donatello; and LORENZO GHIERTI.

Lorenzo was at this time about twenty-three. He was the son of a Florentine named Cione, and of a family which had attained to some distinction in Florence. The mother of Lorenzo, left a widow at an early age, married a worthy man named Bartoluccio, known for his skill as a goldsmith. The goldsmiths of those days were not merely *artisans*, but artists in the high sense of the word; they generally wrought their own designs, consisting of figures and subjects from sacred or classical story, exquisitely chased in relief, or engraved or enamelled on the shrines or chalices used in the church service; or vases, dishes, sword-hilts, and other implements.

The arts of drawing and modelling, then essential to a goldsmith, as well as practical skill in chiselling, and founding and casting metals, were taught to the young Lorenzo by his father-in-law; and his progress was so rapid, that at the age of nineteen or twenty he had already secured to himself the patronage of the Prince Pandolfo Malatesta, Lord of Pesaro, and was employed in the decoration of his palace, when Bartoluccio sent him notice of the terms of the competition for the execution of the gates of San Giovanni. Lorenzo immediately hastened to present himself as one of the competitors, and, on giving evidence of his acquired skill, he was accepted among the elected seven. They had each their workshop and furnace apart, and it is related that most of them jealously kept their designs secret from the rest. But Lorenzo, who had all the modest self-assurance of conscious genius, did not; on the contrary, he listened gratefully to any suggestion or criticism which was offered, admitting his friends and distinguished strangers to his *atelier* while

his work was going forward. To this candor he added a persevering courage; for when, after incredible labor, he had completed his models, and made his preparations for casting, some flow or accident in the process obliged him to begin all over again, he supplied this loss of time by the most unremitting labor, and at the end of the year he was not found behind his competitors. When the seven pieces were exhibited together in public, it was adjudged that the work of Quercia was wanting in delicacy and finish; that that of Valdambrina was confused in composition; that of Simon da Colle well cast, but ill drawn; that of Nicolo d'Arezzo heavy and ill-proportioned in the figures, though well composed: in short, but three among the number united the various merits of composition, design, and delicacy of workmanship, and were at once preferred before the rest. These three were the work of Brunelleschi, then in his twenty-fifth year; Donatello, then about eighteen; and Lorenzo Ghiberti, not quite twenty-three. The suffrages seemed divided; but after a short pause, and the exchange of a few whispered words, Brunelleschi and Donatello withdrew, generously agreeing and proclaiming aloud that Lorenzo had excelled them all, that to him alone belonged the prize; and this judgment, as honorable to themselves as to their rival, was confirmed amid the acclamations of the assembly.

The citizens of Florence were probably not less desirous than we should be in our day to behold the completion of a work begun with so much solemnity. But the great artist who had undertaken it was not hurried into carelessness by their impatience or his own; nor did he contract to finish it, like a blacksmith's job, in a given time. He set about it with all due gravity and consideration, yet, as he describes his own feelings, in his own words, *con grandissima diligenza e grandissimo amore*, "with infinite diligence and infinite love." He began his designs and models in 1402, and in twenty-two years from that time, that is, in 1424, the gate was finished and erected in its place. As in the first gate Andrea Pisano had chosen for his theme the life of John the Baptist, the precursor of the Saviour, and the patron saint of the Baptistery, Lorenzo continued the history of the Redemption in a series of subjects, from the Annunciation to the Descent of the Holy Ghost. These he represented in twenty panels or compartments, ten on each of the folding-doors; and below these eight others, containing the full-length effigies of the four evangelists and the four doctors of the Latin church—grand, majestic figures; and all around a border of rich ornaments—fruit, and foliage, and heads of the prophets and the sibyls intermingled, wondrous for the beauty of the design and excellence of the workmanship. The whole was cast in bronze, and weighed thirty-four thousand pounds of metal.

Such was the glory which this great work conferred not only on Lorenzo himself, but the whole city of Florence, that he was regarded as a public benefactor, and shortly afterwards the same company confided to him the execution of the third gate of the same edifice. The gate of Andrea Pisano, formerly the principal entrance, was removed to the side, and Lorenzo was desired to construct a central gate which was to surpass the two lateral ones in beauty and richness. He chose this time the history of the Old Testament, the subjects being selected by Leonardo Bruni d'Arezzo, chancellor of the republic, and represented by Ghiberti in ten compartments, each two and a half feet square, beginning with the Crea-

tion, and ending with the Meeting of Solomon and the Queen of Sheba; and he enclosed the whole in an elaborate border or frame, composed of intermingled fruits and foliage, and full-length figures of the heroes and prophets of the Old Testament, standing in niches, to the number of twenty-four, each about fourteen inches high, wonderful for their various and appropriate character, for correct, animated design, and delicacy of workmanship. This gate, of the same material and weight as the former, was commenced in 1428 and finished about 1444.

It is especially worthy of remark that the only fault of these otherwise *faultless* works was precisely that character of style which rendered them so influential as a school of imitation and emulation for painters. The subjects are in sculpture; in relief, and cast in the hardest, severest, darkest, and most inflexible of all manageable materials—in bronze. Yet they are treated throughout much more in accordance with the principles of painting than with those of sculpture. We have here groups of numerous figures, near or receding from the eye in just gradations of size and relief, according to the rules of perspective; different actions of the same story represented on different planes; buildings of elaborate architecture; landscape, trees, and animals; in short, a dramatic and scenic style of conception and effect wholly opposed to the severe simplicity of classical sculpture. Ghiberti's genius, notwithstanding the inflexible material in which he embodied his conceptions, was in its natural bent pictorial rather than sculptural; and each panel of his beautiful gates is, in fact, a picture in relief, and must be considered and judged as such. Regarding them in this point of view, and not subjecting them to those rules of criticism which apply to sculpture, we shall be able to appreciate the astonishing fertility of invention exhibited in the various designs; the felicity and clearness with which every story is told; the grace and naiveté of some of the figures, the simple grandeur of others; the luxuriant fancy displayed in the ornaments, and the perfection with which the whole is executed;—and to echo the energetic praise of Michael Angelo, who pronounced these gates "*worthy to be the Gates of Paradise!*"

Complete sets of casts from these celebrated compositions are not commonly met with, but they are to be found in most of the collections and academies on the continent. King Louis Philippe has munificently presented a set to our government School of Design, and they are now placed at the upper end of the third room, and cemented together with the surrounding frieze, so as to give a perfect idea of the arrangement in the original gates. Among the casts and models in the School of Design at Somerset House is an exquisite little basso-relievo, representing the Triumph of Ariadne, so perfect, so pure, so classical in taste, that it might easily be mistaken for a fragment of the finest Greek sculpture. These are the only specimens of Ghiberti's skill to which the writer can refer as accessible in this country.

Engraved outlines of the subjects on the three gates were published at Florence in 1821, by G. P. Lasinio. There is also a large set of engravings from the ten subjects on the principal gate, executed in a good bold style by Thomas Patch, and published by him at Florence in 1771.

Lorenzo Ghiberti died about the year 1455, at the age of seventy-seven. His former competitors, Brunelleschi and Donatello, remained his friends through life, and have left behind them names not

* A Baptistery, as its name imports, is an edifice used for the purposes of baptism, and always dedicated to St. John the Baptist. The Baptistery of San Giovanni, at Florence, is a large chapel, of an octangular form, surmounted by a dome. On three of the sides are on transepts. It is an appendage of the cathedral, though separate from it.

less celebrated, the one as an architect, the other as a sculptor.

This is the history of those famous gates,
 "So marvellously wrought,
 That they might serve to be the gates of Heaven!"

MUSICAL GOSSIP.

"La Juive" inaugurated the autumnal opera season at Trieste, with Fricci-Neri-Baraldi, as prima donna, Steger, Miss Calista Huntley, of Boston, Mass., Neri-Baraldi and Poli-Lenzi as other principals. "La Favorita" followed, with Fricci, Cologni.

Wagner's friends are grieved with the *canard* about a new chivalric order in Bavaria, christened after his "Lohengrin," and denounce its malicious author.

Gustave Nadaud is writing an opera comica called "La Fille de Panard," words and music from his own pen.

Dambach—Lower Rhine—lately rejoiced in the inauguration of a grand organ, constructed by Merklin, Schutze & Co., by hands and feet of Waekenthaler, organist at Strasburg's cathedral, his son, organist at Schelestadt, Batiste, who presides over the grand organ at St. Eustache—Paris—and sundry other experts from Barr and Rosheim, in a beautiful church just completed by Ringeisen, architect, at Schelestadt.

La France Musicale fires back at *Il Trovatore*, a Milan journal, which devotes much energy to cavilling with its contemporaries about mistakes, in sharp development of grave errors made by that journal when speaking of musical events in Paris. It also says, "The grace tenor Ranieri-Baragli, engaged by Grau for opera in the United States and Havana, was ceded or made over to Maretzek." He arrived here last week, looking all fancy had painted him, and intense desire to ascertain his vocal and really artistic merits prevailed here.

Bienfeld enjoyed, on Sept. 2d, a choral festival, which combined all Alsatia's best choir singers, given in a tobacco warehouse—the performance showing marvelous *ensemble* with corresponding enthusiastic applause.

Doering, of Berlin, has ransacked old archives to good purpose, having dug out from the rubbish some choice music for church performance, dated so far back as 822 to 849, thence up to 1123 or 1177, a list of which is given by *La France Musicale*.

Viardot-Garcia and the newly decorated Alary, gave Baden delicious sensations by their matinees and one full blown concert with all the Italian Opera artists.

Nassau's Duke gave 150,000 francs annually to support Weisbaden's theatre; but Prussia's monarch will scarcely continue it, as Berlin's Royal Opera claims all his fostering care.

Meyerbeer's daughter—Cornelie—was married to Richter, a celebrated painter at Weisbaden, on August 27th.

La Fenice, at Venice, which has been closed since 1849 by Austrian despotism, will soon recommence operatic performance, now that Austria evacuates that city.

Madrid's Civeco opera is to have a competent and well trusted director this season, and will launch out in lyric performance armed and equipped *en grand tenue*, for a sharp tussle with Bagier in that line of art.

Offenbach's two pet operettas bear sway at Madrid's Bouffes Theatre, just as in Milan they have done all summer past.

Titien's grand fall and winter operatic tourney in Great Britain, commenced with a grand concert at Liverpool, on Sept. 15th. On the 17th she began a three weeks opera season at Dublin—giving but four operas, however—thence she goes to Liverpool and provincial England until

November, when opera recommences at Mapleson's in London. The company engaged to support her—she is Mapleson's main stay—is stated to comprise Sinico, a nice utility donna, Mme. Lablache, Mario, Morini, Santley, Gassier, Poli and Bossi, under Artiti's direction. For a side dish, Titien's niece, Mlle. Zandrino, of whom sweet things are said, will give Siebel's role in "Faust" a fresh charm.

Mlle. Nilssen and Laura Harris are both reported as engaged to rich London bankers, and both charmed in the same role "The Queen of Night," with high F.

Le Menestrel notices Boston's parlor opera in her grand Music Hall, as constituted principally with Fanny Riddell, soprano, James Whitney, tenor, Rudolphsen, bass, and Guilmette, baritone, and Mr. Whiting, organist at King's Chapel, as director, with a concluding note of admiration for its small orchestra.—*Seize*.

The Sultan of Turkey's opera house, recently burned, is described by that journal as a *chef d'œuvre* of art and embellishment created by Sechan, decorateur of L'Academie, Paris. The loss is placed at three to four million francs, and its cause attributed to careless guardians, about whom a strict inquiry will be made.

Costa is talked of in Paris, about purpose to bring out "Naamann" there, with Adelina Patti as the pretty maid, his sedulous attendance upon Felicien David's "Le Desert" at Les Italiens, and his grand reception by Rossini at Passy; when, after dinner, Lefebure-Wely played a new organ made by Miestel, and Costa vehemently praised his performance in unisonic phrases with Alboni. From description, that must have been a delightful reunion.

Beside the new theatre at Passy, two others are building in Paris—one in La Fayette street, the other in St. Honore, which is to hold a *cafe chantante*—Le Casino francais.

Gustave Nadaud is laboring with new comic operas, and Marseilles' opera manager finds it difficult to reorganize his company, since artists dread ill treatment from that very truculent public. Mlle. Bloch is, however, secured for two months, on *conge* from L'Academie, where Perrin does not at present need her.

Lyons had been so overwhelmed with street music that severe measures were recently taken for its suppression.

Ambroise Thomas wisely declined to arbitrate between Perrin and Belval, their dispute about a part in "Don Carlos," pleading his regrets at inability to Belval, for non acceptance of the arbitration confided to him by the court.

Mlle. Olivier, a young singer, succeeded well as Gilda, at Le Lyrique recently, Mlle. Daram replaced Carvalho in "Don Juan" to keep up its successful run, while Carvalho perfects herself in "Faust's" heroine, for a grand display. An extraordinary tenor is said to be engaged for that opera named Laveissiere, found in a *cafe chantante* and hoped to make great *eclat*, and secured for three years at 12,000 francs per annum for the first two, and 18,000 for the last year.

Mlle. Artot, by last advices, waited, in Paris, Verdi's return, to study with him one of two roles written by him for a prima donna in "Don Carlos."

The Paris *l'Entr'Acte* tells a good story about some nameless baritone endowed with an admirable voice, but suddenly lost it beyond hope of expert surgery; but regained it as suddenly when a severe thunder storm and sharp lightning restored his dormant electricity.

The Musical Congress at Rochelle is reported as unusually successful in all musical respects, the music selected for performance being of first class, and its performance correspondently excellent.

A commission has been established at Rome

to supply the means for a monument to Palestrina by subscriptions.

Ernest Dubreixil is secretary of the new Paris theatre called Theatre des Menus-Plaisirs, made from the old Cafe du XIX. Siecle, which is to be directed by Gaspari.

Francois Bazin's "Voyage in China," as performed under Prevost's direction at Des Champs Elysees concerts, is highly praised by *La France Musicale*, which avers Carlotta Patti to soar in attraction over all other stars in Mellon's Covent Garden Opera House.

During the grand *fete arabe* in the Pre Catalan, the brilliant guide band, directed by Cressonnois, performed a new and superb programme, a rich mosaic of Beethoven, Rossini, Weber, Verdi, and Meyerbeer, gracefully worked out in music.

Notwithstanding Earl Dudley's withdrawal of his countenance, literally and figuratively, withholding also his occupation as steward and accustomed liberal donations, the musical festival at Worcester, England, bids fair to survive all those injuries, and beside to overcome his fierce denunciations of its proposed desecration of a cathedral by profane music and still more profane opera singers. Before August closed, nearly all the admission tickets were sold for that festival, and the 148d meeting of Worcester, Hereford, and Gloucester choirs was sanctioned by an unusual array of stewards—no less than sixty-three influential names being given to aid it. The *World's* correspondent gives an imposing *resumé* of its programmes and executants—vocal and instrumental—with protest against the general aspect of the selections made of music, as common place and too familiar, but adds, in postscript, the cheering information that Earl Dudley had backed up his denunciations of the festival with donations of £5,000 to restore the Cathedral tower, and £2,000 toward a new chime of bells.

We find in the London *Musical World*, copious discussion of the opening day's performances at this Worcester festival—*ex gra*. "The selection of sacred music performed in the Cathedral on Sept. 11th, was varied and attractive, the festival could not have opened more auspiciously. Every one was pleased to find the old Te Deum, composed for George II after the victory of Dettingen, returned to its place, for that surpasses in grandeur all Handel's various settings of St. Ambrose's Hymn. The soloists for that were Mme. Patey-Whytock, Miss Pullen, Cummings, and Lewis Thomas. T. Harper played the trumpet solo in 'Thou art the King of Glory,' a part composed by Handel for his favorite trumpeter—Valentine Snow, the Harper of his day. The choruses are the most inspiring parts of that 'Te Deum,' and their effect in Worcester Cathedral is wonderfully sublime and impressive. Nothing could better suit Mme. Lemmens-Sherrington's voice, than Mendelssohn's setting of the 55th Psalm, in which Jenny Lind made such deep impression by intense expression given to 'O that I had wings like a Dove,' and she produced great effect with it as scored for orchestral accompaniment. Excellent selections from 'Naamann' concluded the first part and so well performed were they, as to cause regret that all of that work could not be heard. Lemmens-Sherrington, Mme. Dolby, Titiens, Santley, and Cummings were greatly admired therein. The second part was devoted to Parts 1 and 2 of 'The Creation,' in which Titiens sang 'With verdure clad,' Mme. Sherrington 'The marvellous work' and 'On mighty pens,' Mr. Santley 'Rolling in foaming billows,' and Sims Reeves gave the descriptive recitative, with 'Now vanish' and 'In native worth.' All did their work admirably, but Reeves' advent made a special enthusiasm, rampant." The *World* critic says "With such a combination of soloists it may be readily believed that Haydn's still fresh music was heard in perfection. The choral performance satisfied all hearers."

The *World* announces that M. Grau having aban-